

THE LATE

RT. HON. EARL OF DUDLEY'S

GALLERY OF PICTURES.

7 Kin.
in D.

WILLS AND BEQUESTS.

(From the *Illustrated London News*.)

The will, as contained in paper writings marked A and B (both dated June 12, 1878), of the Right Hon. William, Earl of Dudley, late of Dudley-house, Park-lane, who died on May 7 last, was proved on the 18th ult. by the Right Hon. Georgiana Elizabeth, Countess of Dudley, the widow, Viscount Newport, and the Hon. Charles Rowley Hay, the executors, the value of the personal estate in the United Kingdom amounting to upwards of £1,026,000. The testator gives to his wife an immediate legacy of £5,000, all her paraphernalia and the presents made to her on her marriage; and he appoints her guardian of his infant children during their respective minorities. His jewellery and personal ornaments he leaves for the use of his wife for life; then certain of his jewellery, of which he gives a list, is to be enjoyed as heirlooms, with the hereditaments limited by the will of John William, Earl of Dudley; and the remainder of his jewellery is to go to his daughter, Lady Edith Ward. He also leaves to his wife an annuity of £2,000 during the joint lives of herself and his mother, Lady Ward, and on the death of the latter the said annuity is to be increased to £7,000 per annum; an annuity of £7,000 to his mother, Lady Ward, and an annuity of £1,500 to his sister, the Hon. Mrs. Julia Susannah Claughton. These annuities are to be paid, in addition to any other sums the annuitants may be entitled to, out of the estates of which he is tenant for life. He bequeaths £5,000 each to his nephews and nieces, Thomas Claughton, Gilbert Claughton, Piers Claughton, Lucy Claughton and Mrs. Henrietta Maria Forbes; £5,000 each to his solicitor, Mr. Benbow, and his mining agent, Mr. Smith; and legacies to his executors, land agents, domestic servants, gardeners, gamekeepers, and stable servants; certain pensions, which he has been in the habit of paying, are also to be kept up. £50,000 is left upon trust for his daughter, and £90,000 for each of his five younger sons, in addition to the £60,000 they are entitled to receive under the will of John William, Earl of Dudley. The residue of his real and personal estate he leaves to his son, or grandson, who shall succeed to the hereditaments under the limitations in the will of the said John William, Earl of Dudley.

Obituary.

GEORGINA LADY DUDLEY.

A GREAT LADY AND HER WORK.

We regret to announce that Georgina Lady Dudley died on Saturday night at her residence, Pembroke Lodge, Richmond Park.

In the late summer of 1865 the engagement was announced of the Earl of Dudley, whose first wife had died a few months after their marriage, to Georgina Elizabeth, the 17-year-old daughter of Sir Thomas and Lady Louisa Moncrieffe, the third of a series of sisters all famous for their good looks. In the first flush of her triumphant beauty, Lady Dudley was lifted to a pinnacle from which in the flight of years she was scarcely dethroned. Her loveliness was something quite apart. Scores of women may be said to have challenged her supremacy, and to have been her superiors at certain points, but her exquisitely shaped and poised head, her flowerlike complexion, her matchlessly beautiful eyes, her dignity of carriage, even in early youth, made her fame to ring through Europe. At Compiègne the Empress Eugénie and her Court, which consisted of all that was fair in France, confessed themselves completely outshone. In Vienna the crowds gathered in the Plaza to watch the Imperial carriage pass to and fro admitted that their hitherto peerless Empress paled before the Englishwoman seated by her side.

For 14 years this queen of beauty lived in something like a gilded cage, from which, however, there was no wish to escape. Lord Dudley, a man of cultured taste and many accomplishments, was benevolent and bountiful, but whimsically despotic. He insisted on his wife's wearing full dress, even at the remotest shooting lodge in the Highlands; he loaded her with gorgeous jewels, some of which were the subject of a remarkable robbery; he bought the famous Coventry vases for a birthday present; he gave her everything—always excepting any measure of responsibility. Lady Dudley was superb, but she was subject, in all her circumstances. She was the mistress only in name of the great establishments at Dudley House and Witley Court, and had little voice in the splendid entertainments organized at both places.

sudden illness on the very day that a large party had been convened to meet illustrious personages and to listen to the poetry of the newly-arrived Sarah Bernhardt. The stroke which laid him low abruptly altered the whole character of Lady Dudley's life. With swift decision she assumed at once the reins of management of large estates and the part of a devoted nurse. She only left her husband's side to attend to his business. She would be seen twice a day driving with him in the Park, and in the evening sitting with him at Covent Garden for one act of the opera. Very rarely she would appear alone at some great ball, eclipsing at once every woman in the room. She would dance in the Royal Quadrille, sup at the Royal table, and disappear, leaving the scene indefinitely but unmistakably the poorer.

After Lord Dudley's death, in 1885, Lady Dudley resumed to some extent her social engagements, and a ball at Dudley House was the last occasion on which wax candles were allowed to lend their far more becoming light. Offers of marriage rained upon her, Prince Bismarck's son being the most earnest of her suitors. But she would allow nothing to interfere with her utter devotion to her family, to the education of her sons, two of whom gave their lives for England. Lady Dudley took but slender interest in politics, except when she eagerly sought to protect Dr. Jameson from the full penalties of his rash adventure. But she knew and saw every one of consequence, and her correspondents ranged from the crowned heads of Europe—the German Emperor always paid her assiduous attention—down to the humblest petitioners, to whom she never turned a deaf ear. She read widely but travelled little, except to spend the winter of 1909 in Australia during the Governorship of her eldest son. "Don't go away," her devoted friend Queen Alexandra had pleaded with her. "I feel sure something will happen if you leave us." The foreboding was justified, for before the spring of 1910 had matured, King Edward was lying dead.

Lady Dudley had for years been closely associated with the British Red Cross Society, and with the Great War came her great opportunity. Her youngest son, Gerald, was killed early in the War. She plunged herself into sheer hard work, and for more than four years never emerged from it. Invalid and disabled officers in poor circumstances were her special care. A large proportion of those who came under her charge were scarcely known to her, many she never saw; but no detail affecting their recovery and their future was amiss to her. She would arrive from Pembroke Lodge, the house in Richmond Park granted to her by "grace and favour" of King Edward, before 10 o'clock, and would toil in a small office for nine hours at a stretch. Military and medical authorities agreed that her work was of the highest order; simple and selfless, without fever or fuss, human in every effort, practical at every point. The Sovereign personally asked her to accept some token of appreciation; but Lady Dudley pleaded that the work itself had brought its full reward, and that any effort of decoration would be distasteful to her. The war-worn woman who had spared nothing and reserved nothing wanted nothing in return. The only decorations she had were the Royal Red Cross and the Order of St. John. The final reports of the Joint War Committees of those organizations, published in 1920, contained the following striking tribute to her:—

We find ourselves at a loss to express the obligations to Georgina Lady Dudley under which the officers themselves, as well as the reputation of the Red Cross, lie. She has been associated with work for convalescent officers since the South African War, and her labours, which still continue, involved throughout the long years of the late War regular attendance at the office, not for a few minutes daily but all day, and not as a patroness but as the competent and responsible director of the entire undertaking. The history of women's work for the Red Cross in this country provides, so far as we are aware, no similar example of equally sustained labour producing results of the same value.

The quiet evening of life was spent in her Richmond home. She had outlived her generation, but successive generations came to pay her visits, to see something of the beauty which had waned but little, and was never blurred; to enjoy the charm of manner and grace of gesture which she retained to the end, and to learn a little of the story of the life which had touched so many famous lives at such absorbingly interesting points. Age brought her many compensations, and in the company of younger people she lived again in a spirit of unquenchable joyousness the brilliant years which were over. She leaves four

sons, the present Lord Dudley, the Hon. Sir John Ward, the Hon. Robert Arthur, and the Hon. Cyril Ward, and one daughter, Lady Wolverton. In the gallery of beautiful women whom history may chronicle, a very high place will assuredly be assigned to Georgina Countess of Dudley.

E.K. Waterhouse

OBITUARY.

The art world of London has suffered a real loss by the death of Mr. WILLIAM VOKINS, which occurred very suddenly on Monday morning last at his house in Porchester-terrace. Up to Saturday last he was engaged in his business, and was apparently in perfect health; on Sunday he went to church as usual; and on Monday he was found lying dead in his dressing-room. Few figures were better known at Christie's, or at the private views of the Old Water-Colour Society, or wherever collectors and connoisseurs do congregate, than that of the bright, intelligent old man, with his quaint, humorous features, and his alertness that seemed to defy the assaults of time. We may add that no dealer was more liked or more respected, whether for his good judgment in regard to English pictures and drawings, or for his probity. He was 80 years of age, having been born in London in 1815. Brought up to the practice of art under Clint and Elias Childe, the painter of moon-light scenes, he presently became an art dealer, and since the death of Mr. Henry Graves he was the doyen of his profession in London. His business from the time of its origin 40 or 50 years ago lay chiefly among the great water-colour men and the amateurs who collected their works; he was in constant intercourse with Turner, David Cox, John Varley, Peter de Wint, Copley Fielding, and William Hunt. His reminiscences of these artists, especially of Varley (who died in Mr. Vokins's house, in hiding from the sheriff's officers), and of De Wint, the noblest of our water-colour artists and the most intractable of men, were full of interest, and Mr. Vokins had a racy manner of telling them which was all his own. To the end he ranked as one of the very best and safest judges of English water-colour drawings, and his advice as to their genuineness or condition was never asked for in vain.

The Times.
1895.



LE SOUPER VÉNITIEN

(Par Giorgione)

Lord Dudley a payé 55,000 francs pour ce tableau

THE DUDLEY RAPHAEL—THE THREE
"Times" GRACES. 15.12.85

Another of the chief art treasures of England has just changed hands, and unfortunately it has gone out of the country. The exquisite little picture by Raphael, formerly the chief ornament of the late Lord Dudley's collection, has just been sold to his Royal Highness the Duke d'Aumale for the relatively enormous sum of £25,000. Considering that the little gem is only just seven inches square, it may perhaps be safely said that never before was so enormous a price paid for any work of art of dimensions so restricted. Mr. A. W. Thibaudau, the well-known expert of Green-street, St. Martin's-place, is the agent who has acted for the Duke in the matter. It is understood that the picture was on the point of being sold to the Duke upwards of a year ago, but it was then found that there were legal impediments in the way. These have now been removed by the agency of the Court of Chancery, and we believe that the picture has already left our shores. It is a moot point whether this picture or the beautiful little work in the National Gallery, the "Vision of a Knight," is the more exquisite production; both are virtually miniatures and of much the same dimensions. The "Three Graces" is believed to have been painted in 1506, while the "Vision of a Knight" is probably three or four years earlier in date; both rank among the rather juvenile productions of the great master, and yet they are alike distinguished by charms of style never afterwards surpassed. Both these pictures at one time belonged to Sir Thomas Lawrence, who originally purchased them for a few hundreds each.

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The Times.
1895.

q. Tübingen Kunstblatt of 5 Aug. 1847

Lord Ward's having got from the Prince of Canino
the unsold part of the Fesch collection (27,000 sc):
also the Brizio coll. of ca. 60 pictures (36,000 sc.).
Lord Ward was then living in the Pal. Albani, Rome.

How and when did Lord Ward dispose of the
large surplus of primitives from these two collections
which he does not seem to have kept?

1892
June 25
L. Ch. D.
C. B.

C A T A L O G U E
OF
THE HIGHLY IMPORTANT
GALLERY OF PICTURES
OF THE LATE
RT. HON. EARL OF DUDLEY.

WHICH (IN ACCORDANCE WITH THE PROVISIONS OF THE WILL)

Will be Sold by Auction, by
MESSRS. CHRISTIE, MANSON & WOODS,
AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 25, 1892,

AT ONE O'CLOCK PRECISELY.

L. 50974



May be publicly viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street*, *St. James's Square*, *S.W.*

N.B.—Illustrated Catalogues, Price Half-a-Guinea.

REMARKABLE PRICES.

Force majeure in the shape of the provisions of the will of the late Earl of Dudley yesterday entailed the dispersion under the hammer at Christie's of the magnificent gallery in the formation of which he had brought to bear the combined resources of enormous wealth and the most cultivated taste. No better proof of this latter quality could be found than in the succession of distinguished visitors who, amidst all the storm and stress of the impending dissolution, yet found time in course of the past week to visit the auction rooms in St. James's-street. Amongst these are to be included H.R.H. the Duke of Connaught, the Gaekwar of Baroda, the Duke of Argyll, Mr. W. E. Gladstone, the Princess Wagram, the Earl of Normanton, Lord Carysfort, Colonel Digby, Lord Hilgdon, Lord Henry Bentinck, Sir Henry Hawkins, the Earl of Coventry, Lord Powerscourt, Lord and Lady Alington, Sir Frederick Leighton, P.R.A., Sir George Wombwell, Sir W. McCormack, Lord and Lady Bingham, Lord Rowton, M. De Staal, the Earl of Hardwick, Lord Suffield, Sir C. Tennant, Lord Ribblesdale, the Earl of Portsmouth, the Hon. George Noel, Sir Hugh Adair, Sir Theodore Martin, Baron and Baroness Henry De Worms, Mr. W. C. Quilter, Lord Rosebery, Mr. W. B. Beaumont, Mr. H. H. Gibbs, Sir John Swinburne, Lord Burghley, Sir Frederick Mappin, Mr. Mond, and numerous other well-known collectors. Many of these, together with such leading metropolitan dealers as Mr. William Agnew, Mr. A. Wertheimer, Mr. Charles Wertheimer, Mr. Robson, Mr. Arthur Tooth, Mr. Martin Colnaghi, Mr. Charles Davis, Mr. Vokins, Mr. Dunthorne, Mr. J. Philpott and some leading foreign representatives, including Dr. Bode, of the Berlin Gallery; M. Gauchez, of Paris; Dr. Richter, M. Duprez, M. Seidelmeyer, and M. Castagni, were present yesterday. Our own national representatives were Sir F. Burton, for the National Gallery; Mr. Armstrong, for the Irish National Gallery; and Sir Charles Robinson, who was credited with being entrusted with a commission for the Queen to buy the painting of the Crucifixion by Raphael. Other familiar faces in the room included those of M. Rochefort, Lord Feversham, Lord Rosebery, Sir H. Hardy, and the Marquess of Tweeddale. Mr. Wood was, of course, the auctioneer.

The first picture placed upon the easel was a Peter Brengel, Noah and his Family with the Animals entering the Ark, which was put up at 20gs. and realised a hundred in addition. A pair of small oval Cuyps went for 110gs. and 80gs., and then a grand landscape by the same painter, with a distant city and cattle and figure in the foreground, mentioned by Waagen and catalogued by Smith, was put up at 1,000gs. This was advanced by bids of 50gs. to 1,800gs., at which price the picture was knocked down to Mr. Charles Wertheimer. An example of N. Berchem, Milking the Goats, from the Scarisbeek collection went for 240gs., and Mr. Martin Colnaghi then obtained a curious portrait by Fabritius, in the style of Frank Hals, for 195gs. Loud applause greeted the appearance on the easel of the View in Holland, from the combined brushes of Hobbema and A. Van de Velde, justly characterised by Mr. Wood as "a rare combination of talent." The opening bid was one of 2,000gs., from Mr. Colnaghi. This was quickly run up by advances of 500gs. to 6,000gs., the first bidder being challenged by Mr. Agnew and Mr. C. Wertheimer. Then it was carried more slowly by single hundreds to 9,000gs.; and, Mr. Colnaghi having dropped out of the running, Mr. Wertheimer's last bid of 9,500gs. was capped by one of 9,600gs. from the great Lancashire buyer. A small Hobbema, a richly wooded river scene from the Novar collection, cost Mr. Murray 1,900gs., and a landscape by the same painter with travellers passing through a wood was run up to 2,300gs. before it was secured by Mr. Martin Colnaghi. Mr. Vokins then bought An Interior, by B. Maton, and A Grocer's Shop, by William Mieris, the latter an admirable specimen of still-life painting, for 225 and 750gs. respectively. Another important lot was then brought forward in the shape of a work of Frank Mieris, The Enamoured Cavalier, a panel of unusual size for this master, imported by Mr. Chaplin in 1838, and described by Smith. This also went to Mr. Vokins for 3,400gs.

Again rounds

of applause were evoked by the appearance on the easel of The Interior of a Kitchen, with peasants and dogs congregated therein, executed with characteristic finish by Adrian Ostade. This picture, from the Schneider collection, was put up at 1,000gs., but was only secured by Mr. Agnew at a cost of 2,500gs. Another interior by Adrian Ostade, with peasants and a hurdy-gurdy boy, signed, and dated 1653, fell to Mr. Martin Colnaghi for 1,400gs. A View of Scheveningen Beach, with a horse and cart and numerous figures, by Isaac Ostade, cost Mr. Agnew 1,000gs. A small Rembrandt from the Fesch collection, representing St. John Preaching in the Wilderness, and highly eulogised by Blanc in a work on that great master of light and shade, rose by very slow gradations to 2,500gs., at which price it was knocked down to Mr. P. Colnaghi. A small panel by Jacob Ruysdael, The Ruin, fell to Mr. Lesser for 1,400gs. The Half of a Sporting Party, not unjustly described as one of the best works of Wouvermans, was knocked down to Mr. C. Wertheimer for £3,500. Among succeeding works was a remarkable example of the early Netherlandish School, formerly attributed to J. Van Eyck. It is the shutter of a triptych, representing an angel appearing to St. Giles whilst saying mass, and derives additional interest from the fact of the building in which the incident is represented as taking place being an exact reproduction of the Abbey Church of St. Denis, near Paris, a circumstance which has led to its being engraved by Viollet-le-Duc in his dictionary of French architecture. This black-framed, quaintly-designed painting, the fellow shutter to which is on view at Burlington House, from the collection of the Earl of Northbrook, was an old heirloom in Lord Dudley's family, no record having even been made of a purchase dating back to days when such work was rarely appreciated. It was put up at 500gs., and knocked down for 3,400gs. to Mr. Vokins, after a hard struggle with Sir F. Burton, who ineffectually strove to secure it for the National Gallery. A huge and characteristic composition, formerly adorning the Durazzo Palace at Genoa, in which the magnificent Fleming has shown with all his wonted gorgeoussness of colouring, Juno Transferring the Eyes of Argus to the Tail of the Peacock, cost Mr. Salting 1,500gs. A characteristic Murillo known as La Vieja, which realised over £3,000 at the Salamanca sale in 1867, was acquired by M. Castagni for 1,800gs., whilst Mr. Agnew paid 1,160gs. for a replica of the same painter's Saint Anthony of Padua and the Infant Jesus in the Berlin Museum, purchased by Lord Dudley at the San Donato sale for 19,500 francs. A small Virgin and Child by Fra Angelico, in excellent preservation, went to M. Seidelmeyer for 850gs., and a notable example of excellent drawing and Venetian colouring in the shape of a Holy Family and St. Catherine, by Marco Barrati, to Mr. Murray for 830gs. A set of three paintings by Giovanni Bellini went off very slowly though at fair prices, a portrait of the artist being secured by Mr. Seidelmeyer for 410gs., a Madonna and Child by Sir H. Hardy for 360gs., and another Madonna, with a landscape background, by Mr. Agnew for 1,100gs. A large Madonna, by Bonifacio, from Sir Charles Eastlake's collection, was run up to 970gs. before Mr. Agnew secured it, and of two examples of Botticelli, a Madonna and Child with St. John, from Mr. Barker's collection, was bought by Mr. Lesser for 400gs., and a small circular panel painted with the Nativity, by M. Duprez, for 1,150gs. Of a couple of remarkably fine examples of Canaletto, the first fell to Mr. Agnew for 1,950gs.; in 1873 it was sold from the Constable Maxwell collection for £3,300. The other, a view on the Grand Canal, passed to M. Castagni for 2,100gs. A beautiful example of Lorenzo di Credi, the Virgin and Child with St. John, from the Barker collection, was put up at 1,000gs., and after keen and, happily, brisk competition between Mr. Agnew and Mr. Vokins was secured by the latter for 2,400gs. A yet more notable specimen of Carlo Crivelli, a Virgin and Child, a masterpiece of early Venetian panel painting, was also the object of keen competition. Mr. M. Colnaghi opened with a bid of 1,000gs., and Mr. Agnew and Mr. Murray chiming in it was run up to 7,000gs., at which price it went to the last-named gentleman. An unusually large work of Garofalo, having for subject a Grecian sacrifice, only drew 380gs. from Dr. Richter, though £1,500 was paid for it at the Salamanca sale at Paris. Filippino Lippi's portrait of a long-necked young lady, styled La Simonetta, once the property of Rogers, the banker, poet, was knocked down to Nattali for 1,600gs.

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120. 121. 122.

LIST OF ILLUSTRATIONS.



- LOT 7. M. HOBBEA AND A. VAN DE VELDE.
„ 12. F. MIERIS.
„ 16. ADRIAN OSTADE.
„ 19. REMBRANDT.
„ 22. JACOB RUYSDAEL.
„ 26. P. WOUVERMANS.
„ 29. EARLY NETHERLANDISH SCHOOL.
„ 30. RUBENS.
„ 34. MURILLO.
„ 39. FRA ANGELICO DA FIESOLE.
„ 40. ANDREA D'ASSISSI.
„ 51. A. CANALETTO.
„ 56. LORENZO DI CREDI.
„ 57. CARLO CRIVELLI.
„ 67. GIOTTO.
„ 69. FILIPPINO LIPPI.
„ 71. ANDREA MANTEGNA.
„ 72. PALMA VECCHIO.
„ 76-80. PIETRO PERUGINO.
„ 81. RAPHAEL.
„ 87. ANDREA DEL SARTO.

CATALOGUE.

ON SATURDAY, JUNE 25, 1892

AT ONE O'CLOCK PRECISELY.

PICTURES.

P. BREUGHEL.

1 NOAH AND HIS FAMILY: the animals entering the Ark

26½ in. by 35 in.

Exhibited at Burlington House, 1871 (347)

A. CUYP.

2 A RIVER SCENE, with Vessels: Morning

Oval, 13 in. by 18 in.

Exhibited at Burlington House, 1871 (348)

A. CUYP.

3 A RIVER SCENE: Moonlight: Evening

Oval, 13 in. by 18 in.

Exhibited at Burlington House, 1871 (395)

A. CUYP.

- 4 A GRAND LANDSCAPE, with a distant city, and cattle and figure in the foreground

52½ in. by 77 in.

Exhibited at Burlington House, 1871 (420)

Mentioned by Dr. Waagen

N. BERCHEM.

- 5 MILKING THE GOATS: a romantic landscape with two female peasants, one of whom is milking a goat, the other standing with a basket on her arm; cattle and goats round them on the bank of a stream, under a rocky height crowned by trees; mountainous background

21 in. by 24 in.

From the Scarisbrick Collection, 1861

Exhibited at Burlington House, 1871 (344)

K. FABRITIUS.

- 6 PORTRAIT OF A MAN

"The animated conception and spirited treatment prove that this rare painter formed himself after Frank Hals, whom, however, he surpasses in warmth and transparency of colour."—DR. WAAGEN.

26 in. by 22 in.

Exhibited at Burlington House, 1871 (422)



1

9.600 fm. 19.10.10

Rt. Hon. Littleton

M. HOBBEEMA AND A. VAN DE VELDE.

- 7 A VIEW IN HOLLAND, representing a rural scene, in which industry has triumphed over local difficulties, and from a marshy bog created a luxuriant landscape. The picture is composed on the left of a long sandy road on the top of a dyke, which is skirted on one side by a hedge-row, formed of thorns, elders, and other shrubs in blossom; and on the other, at a little distance from the front, by a cluster of lofty trees, of rich and ample foliage; on this side the dyke slopes off to the low grounds, which form the right of the picture. In front of these is a pond, fringed with flags and other aquatic weeds, and beyond it stands a group of pollard willows, at the side of which a foot-path, nearly parallel with the dyke, leads to a cottage partly concealed with trees in the middle distance. The view on this side extends over meadows, intersected by hedges and trees, and terminates in the distance by sand-hills. Adrian Van de Velde has given additional value to this picture by the introduction of two fine cows, of a yellow reddish colour, which are on the main road, near which is a sheep browsing; and beyond these are two peasants in conversation with a woman who is seated. The effect is that of a bright summer's day, probably about three in the afternoon; the light, fleecy clouds, which float across the azure sky, have partially obscured the sun, and the tender shadows appear to flit across the foreground, at the extremity of which falls a burst of light from that luminary. The rest of the landscape is suffused with brilliant sunshine, either positive or reflected, and the whole face of nature beams with a lustre of the richest hue.

"A masterpiece of Hobbema, both for extent and excellence; a picture which is equal to a whole gallery. For striking truth of Nature, delicacy of aerial perspective, effect of bright afternoon sun, and masterly lightness of execution there are probably very few pictures in the world which can bear a comparison to this."—
Dr. WAAGEN.

36½ in. by 50½ in.

Signed and dated 1663

Smith's 'Catalogue Raisonné,' Part VI., p. 115, No. 1

From the Collection of the Rt. Hon. Edward John Littleton,
~~for whose ancestor the picture is said to have been~~
~~expressly painted.~~

From Lord Hatherton's Collection

See Illustration

Dr. Waagen 17.10.10

R.H. 10.11.10 (577)

M. HOBBEEMA.

- 8 A RICHLY WOODED RIVER SCENE, with peasants and a dog on a winding road on the left, and two ducks on the right

Signed

26 in. by 34½ in.

From the Novar Collection

M. HOBBEEMA.

- 9 A LANDSCAPE, with travellers passing through a wood

39 in. by 56 in.

Exhibited at Burlington House, 1871 (369)

Visited by the artist in 1862 (2. 1862)

[B. MATON.]

A. de Pape

- 10 AN INTERIOR, with a woman seated plucking a duck into a basket, her husband at her side lighting a pipe

20 in. by 15¼ in.—panel

From the Albert Levy Collection, 1876

W. MIERIS.

- 11 THE GROCER'S SHOP: a woman with scales in her right hand, and a boy on her left at the open window of a shop, over which a vine is trained, a sculptured frieze beneath

13 in. by 12½ in.

From the Collection of the Rev. John Lucy, 1875



F. MIERIS.

12 THE ENAMOURED CAVALIER: interior of a room, in front of which is a cavalier habited in a striped jacket, a cuirass and a scarlet cloak, seated, looking fixedly at a pretty girl who is filling his glass from a silver tankard; she is dressed in a cream-coloured jacket, a white satin petticoat, a small black apron, and a white kerchief over her head. On the right of the apartment is a gentleman sleeping, with his head resting on a table. At the exterior of a doorway at the end of the room is seen a couple embracing: a dog on the left

"A picture of unusual size, and in point of delicate cool harmony of tint, striking effect of light and tender and masterly execution, a chef d'œuvre by this scarce master and in the finest preservation."—
DR. WAAGEN.

16 $\frac{3}{4}$ in. by 13 $\frac{1}{4}$ in.—panel

Imported by Mr. Chaplin, 1838

See Smith's 'Catalogue Raisonné,' Supplement, p. 48,
No. 44

From the Bredel Collection

From the Albert Levy Collection

Exhibited at the British Institution, 1839 and 1851

See Illustration

M. MIREVELT.

13 PORTRAIT OF A LADY, in black dress and ruff

25 in. by 20 $\frac{1}{2}$ in.—painted on panel

Exhibited at the Art Treasures Exhibition, Manchester, 1857

Exhibited at Burlington House, 1871 (355)

J. VAN OS.

14 FLOWERS AND BIRD'S NEST

24 in. by 18 $\frac{1}{2}$ in.

Exhibited at Burlington House, 1871 (391)

Edinburgh
Ld. Scotland (1812)
1812-1813
1812-1813

Shahing
Hedertland
Kinnelburg
Hedertland
Mannheim
Trotzig 1812

S. 400p
NORW

110p 11 30p

110p 11 30p

110p 11 30p

110p 11 30p

J. VAN OS.

15 FLOWERS AND FRUIT

24 in. by 19½ in.

Exhibited at Burlington House, 1871 (396)

Mentioned by Dr. Waagen

ADRIAN OSTADE.

16 THE INTERIOR OF A KITCHEN, with four peasants and
a dog seated by a fire, and three peasants at the window;
a dog and child on the right

14 in. by 13 in.

From the Schneider Collection

See Illustration

ADRIAN OSTADE.

17 AN INTERIOR, with peasants and hurdy-gurdy player

Signed and dated 1653

15½ in. by 21½ in.

ISAAC OSTADE.

18 SCHEVENINGEN BEACH, with a horse and cart and
numerous figures

25½ in. by 35½ in.





REMBRANDT.

19 SAINT JOHN PREACHING IN THE WILDERNESS

"... dans ce petit cadre, d'un prix inestimable, sont réunis un très-grand nombre de figures. Grisaille préparée au bitume et mêlée çà et là de quelques tons précieux." — BLANC, L'ŒUVRE DE REMBRANDT.

Smith's 'Catalogue Raisonné,' Part VII., p. 54, No. 124

From the Fesch Collection.

24 in. by 31 in.

See Illustration

REMBRANDT.

20 SAINT MATTHEW holding a pen and book

42½ in. by 38½ in.

Exhibited at Burlington House, 1871

REMBRANDT.

21 A GENTLEMAN in black dress and cap, holding his gloves in his left hand

39½ in. by 31 in.

JACOB RUYSDAEL.

22 THE RUIN. The view represents a flat country, and is chiefly remarkable for a large ruin, built of brick and plaster, composed of two towers and a lofty archway, through which passes a high road, some clusters of trees rising above the edifice serve as a foil to the building. On the opposite side the eye looks over a meadow bounded by a low hedge, and divided from the foreground by a reed fence, near which is an old well with the trunk of a tree lying by it, a pool of water and various brambles and herbage serve to give interest to the foreground. The figures which enliven the scene consist of a man leading a child and followed by a dog, passing under the archway, and another man is seen beyond it. This excellent picture is of the most esteemed quality, and unusually luminous. *Signed*

18½ in. by 25½ in.—panel.

From the Collection of M. Morelli, 1776

From the Collection of M. de Calonne, 1788

From M. Coclers' Collection, 1789

From the Collection of W. Smith, Esq., M.P.

From Lord Radstock's Collection, 1826

From the Bredel Collection

Smith's 'Catalogue Raisonné,' Part VI., page 20, No. 44

Mentioned in Dr. Waagen's work

Exhibited at the British Institute, 1832 and 1845

Exhibited at Manchester, 1857

Exhibited at Burlington House, 1872

See Illustration



D. TENIERS.

- 23 CHRIST CROWNED WITH THORNS. The interior of a guard-room, in which is represented the suffering Saviour, seated, with his hands bound, and naked to the waist; he is surrounded by five soldiers, one of whom is forcing a crown of thorns on his head; a second, bowing the knee before him, offers him a reed for a sceptre, whilst a third points at him the finger of derision; the remaining two stand by with spears in their hands, looking on. Within an adjoining room are seen four soldiers around a fire.

"A rich composition, of great power of colouring, and admirably executed."—DR. WAAGEN.

22½ in. by 30 in.

Etched in the small Collection of Le Brun

*Smith's 'Catalogue Raisonné,' Part III., page 298,
No. 140*

*Exhibited at the Art Treasures. Exhibition at Manchester,
1857*

RA-1071(25)

D. TENIERS.

- 24 A COURTYARD OF A COTTAGE with an old woman seated with a cat, a number of mice, and utensils near

14 in. by 21 in.

S. DE VLIETTER.

- 25 SCHEVENINGEN, with fishing-boats and group of fishermen.

"Natural and spirited as usual, and at the same time of a delicate silvery tone."—DR. WAAGEN.

16 in. by 21 in.

Exhibited at Burlington House, 1871 (336)

P. WOUVERMANS.

- 26 THE HALT OF A SPORTING PARTY: a dismounted cavalier, drinking from a tankard and holding his skewbald horse; a cavalier on a bay horse, with his hat in his left hand is offering a glass of wine to a lady on horseback behind; a boy cutting up food for the dogs, a page holding a greyhound, an old woman holding a flask and a man taking liberties with a female servant at the back, at the entrance to a ruined building, on the wall of which is a pigeon-house and sparrow-pots; some barrels and poultry in front: a gipsy woman with a child on her back and one in her arms and a man seated on the ground beyond. An attendant on horseback leading another horse and followed by a man with a pack on his back approaching from the left: a sportsman carrying a gun, watering his piebald horse at the river, and a leash of greyhounds also watering: two figures crossing a bridge and open landscape background.

26 in. by 33 in.

Exhibited at Burlington House, 1871 (343)

See Illustration

J. WYNANTS AND A. VAN DE VELDE.

- 27 A WOODY LANDSCAPE, with two decayed trees on the left, a road in the centre with a pool of water, a sandhill and road with palings on the right, a cornfield and hills in the background, two peasants in conversation and a dog, and a woman carrying a bundle on her head and accompanied by a dog introduced by Adrian Van de Velde.

Signed and dated 1683

20 in. by 25 in.

From the Collection of the Rev. John Lucy







J. WYNANTS.

28 A BIRD'S EYE VIEW over an extensive landscape with a town in the distance.

18 in. by 23 in.

EARLY NETHERLANDISH SCHOOL, FORMERLY ATTRIBUTED
TO J. VAN EYCK.

29 THE SHUTTER OF A TRIPTYCH, representing an angel with a scroll appearing to St. Giles while saying Mass: the building in which the incident is represented as taking place is a faithful representation of the interior of the Abbey Church of Saint Deny's, near Paris: St. Peter holding the keys, on the reverse, in grisaille.

It is not known where the centre of the altar-piece now is, but the other shutter representing St. Giles as a hermit, his right hand, transfixed by an arrow, resting on the back of a fawn which has fled to him for protection, on the left a hunting party, the leader of which kneeling on one knee, is begging the Saint's pardon,—is in the possession of the Earl of Northbrook, and is photographed as an Illustration to the catalogue of his collection—size $24\frac{1}{2}$ in. by $18\frac{1}{2}$ in.

$24\frac{1}{2}$ in. by $18\frac{1}{2}$ in.

Engraved in *Viollet-le-Duc: "Dictionnaire de l'Architecture française du XI. au XVI. Siècle,"* Vol. II., p. 26

Described in *Crowe and Cavalcaselle's "Life and Works of the Early Flemish Painters,"* p. 107

Mentioned by *Dr. Waagen*

Exhibited at *Burlington House*, 1871 and 1892

See Illustration

RUBENS.

30 A WOODY RIVER SCENE, with a horse grazing in the foreground: moonlight

25 in. by 35 in.

Exhibited at *Burlington House*, 1871 (350)

See Illustration

*Looking Mond.
Lord Melbourn
Count A. von Selen, Vienna*

RUBENS.

- 31 JUNO TRANSFERRING THE EYES OF ARGUS TO THE TAIL OF THE PEACOCK. The goddess clothed in a crimson vest has descended from her golden car accompanied by Venus, who stands on her right with the head of Argus on her knee, from whose forehead she is removing the eyes and placing them in the hands of Juno, who is at the same time transferring them to the tail of her favourite bird, two of which are near her receiving the splendid addition to their plumage, and three playful Cupids are assisting in the metamorphosis; the body of Argus lies extended in the left and front of the picture. The latter figure is painted with studious care and a profound knowledge of art.

9 feet by 12 feet

From the Durazzo Palace at Genoa

Exhibited in the British Gallery in 1823

*See Smith's 'Catalogue Raisonné,' Part II., page 306,
No. 1119*

RA. 1871 (387)

R. WILSON, R.A.

- 32 A VIEW ON THE DEE, with richly wooded banks and two figures in the foreground.

26 in. by 45 in.

From the Collection of William Coningham, Esq., 1849

Exhibited at Burlington House, 1871 (381)

D. ROBERTS, R.A.

- 33 JERUSALEM, LOOKING SOUTH

47½ in. by 7½ in.

From the Hooton Hall Collection

Exhibited at the Royal Academy, 1860



MURILLO.

34 OLD WOMAN AND BOY: LA VIEJA

56 in. by 41 in.

Salamanca Sale, 1867, "from the Gallery of Don Sebastian Martinez," 85,000 francs

Exhibited at the Leeds Exhibition, 1868

Exhibited at Burlington House, 1871 (374)

Curtis' Velasquez and Murillo (M. 449)

See Illustration.

MURILLO.

35 SAINT ANTHONY OF PADUA AND THE INFANT JESUS

23½ in. by 15½ in.

A repetition of the picture in the Berlin Museum

San Donato Sale, 19,500 francs 1870

Engraved by Flameng

Vide Curtis' Velasquez and Murillo (M. 244)

F. CLOUET.

36 PORTRAIT OF FRANCIS I.

28 in. by 23 in.

Mentioned by Dr. Waagen and by him attributed to the above master

Exhibited at the Manchester Art Treasures Exhibition, 1857, and at Burlington House, 1871, and there attributed to Holbein

J. L. DAVID.

37 PORTRAITS OF POPE PIUS VII. AND CARDINAL CAPRERA, LEGATE TO FRANCE.

53 in. by 38 in.

Exhibited at Burlington House, 1871 (162)

Exhibited at the Leeds Exhibition, 1868

FRANCESCO ALBANO.

9 38 THE THREE MARYS AT THE SEPULCHRE

30 in. by 38 in.

*See Dr. Waagen's work**Exhibited at Burlington House, 1871 (428)*

FRA ANGELICO DA FIESOLE, 1387—1455.

39 THE VIRGIN AND CHILD: Small full length figure of the Virgin seated under a canopy, upheld by angels. She holds the Child on her lap, in a red dress, with a bird in His hand: two angels are seated in front of the Virgin.

"A small work, of exquisite preservation, which also expresses in the miniature-like finished heads the utmost sanctity of feeling"—
Dr. WAAGEN. *Ex. Bismarck coll.*

36 in. by 24 in.—arched top

*Exhibited, Manchester, 1857, and Burlington House, 1892**See Illustration*

ANDREA D'ASSISI.

40 THE VIRGIN AND CHILD: small full-length figure of the Virgin enthroned holding the Child: with St. Dominic and St. Catherine of Siena and two donors

14 in. by 12 in.—panel.

*Exhibited at Burlington House, 1871 and 1892 (317)**See Illustration*

FRA BARTOLOMEO.

41 THE MADONNA AND CHILD

33½ in. by 25 in.—oval

MARCO BASAITI.

42 THE HOLY FAMILY, with St. Catherine

21½ in. by 29½ in.—panel

Exhibited at Burlington House, 1871 (300)



39



GIOVANNI BELLINI.

43 PORTRAIT OF HIMSELF

21 in. by 16½ in.

Exhibited at Burlington House, 1871 (342)

GIOVANNI BELLINI.

44 THE MADONNA AND CHILD, with St. Peter and St. Paul

12½ in. by 16 in.

Exhibited at the Leeds Exhibition, 1868

GIOVANNI BELLINI.

45 THE MADONNA, seated with the Infant Christ on her lap,
with landscape background

25¼ in. by 18¾ in.—panel

Exhibited at Burlington House, 1871

GIOVANNI BELLINI.

46 HEAD OF A MAN.

12¾ in. by 9¾ in.

BONIFACIO.

47 MADONNA, seated with the Infant Saviour on her lap, whom
she is presenting to a Saint kneeling in adoration before
her, the Magdalen, St. Francis, and another Saint near them

60 in. by 79 in.

*From the Collection of the late Sir Charles Eastlake, P.R.A.**Exhibited at Burlington House, 1871 (357)*

PARIS BORDONE.

48 PORTRAIT OF A LADY.

45 in. by 34 in.

Exhibited at Burlington House, 1871 (371)

SANDRO BOTTICELLI.

- 49 THE MADONNA AND CHILD AND ST. JOHN—a book
with a vase and roses on a ledge in front

48½ in. by 33 in.

SANDRO BOTTICELLI.

- 50 THE NATIVITY, with the Virgin and St. John in adoration

35 in. circular—on panel

Exhibited at Burlington House, 1871

3 May 1874 (86)

A. CANALETTO.

- 51 A VIEW IN VENICE, with the church of SS. John and Paul
and the Colleoni monument

27½ in. by 43½ in.

From the Collections of Mr. Wakeman and Lord Exeter

From the Collection of The Hon. Marmaduke Constable

Maxwell, 1873

See Illustration

A. CANALETTO.

52. A VIEW ON THE GRAND CANAL, with a Palace, Gondolas
and figures

28 in. by 50 in.

From Lord Bessborough's Collection, 1801

From Stowe, 1848. 14 Sep. 1848 (423) L105. Farns

Exhibited at Burlington House, 1871

(348)

L. CARACCI.

- 53 PORTRAIT OF MAN, with a skull

37 in. by 30 in.

Exhibited at Burlington House, 1871

(413)





N. 9

CORREGGIO.

54 AN ANGEL'S HEAD

19 in. by 19 in. *Paris 1824*

N. 9

CORREGGIO.

55 TWO ANGELS' HEADS

"This and the foregoing are two fragments of the celebrated fresco, the Coronation of the Virgin, in the old Apsis of St. Giovanni at Parma, which the Chapter removed in the last century, for the purpose of enlarging the choir . . . They agree so entirely with the fragments of the picture of the Virgin crowned by Christ, preserved in the library at Parma, and also with the Angels in the Assumption of the Virgin in the Cathedral at Parma, that no doubt of their originality can exist; while to all lovers of this great master they are objects of the highest interest. These beautiful and poetic heads bear witness how broadly and fully he conceived the forms in his frescoes, with what mastery he expressed the effect of chiaroscuro, even in this unfavourable medium, and with what delicacy and freedom he used his brush."—DR. WAAGEN.

20 in. by 28 in.

*Exhibited at the Manchester Art Treasures Exhibition, 1857**Exhibited at Burlington House, 1871 (382)*

LORENZO DI CREDI.

56 THE VIRGIN AND CHILD, WITH ST. JOHN. The Virgin

is seated in front under a tree, holding the Infant Christ on her knee: He is raising his right hand, in the act of blessing the infant St. John, who kneels on the left: landscape in the background, with rocks, water and architecture.

39 in. by 28 in.—panel *Sold to Mr. Barker (302)**Exhibited at Burlington House, 1871 and 1892**From the Collection of Alexander Barker, Esq.**See Illustration. Mr. Barker 4,000. Good Dingley*

CARLO CRIVELLI.

- 57 THE VIRGIN AND CHILD, WITH SAINTS: The Virgin enthroned and crowned, holds the Child upon her lap: He is in the act of presenting the keys to St. Peter who kneels at the foot of the throne: on the right are the figures of St. Louis of Toulouse, St. Augustine, and St. Buonaventura, with the Sacramental Cup in his hand and the wafer suspended above him: on the left, St. Emidius, patron of Ascoli, St. Francis and St. Bernardino of Siena.

Inscribed "OPUS CAROLI CRIVELLI VENETI."

75 in. by 77 in.—panel

Exhibited at Burlington House, 1871 and 1892. (303)

See Illustration

CARLO CRIVELLI, Painted 1476-1486

- 58 A "PIETA," half-length figures

28 in. by 24 in.—panel

Mentioned by Dr. Waagen

Exhibited at the Art Treasures Exhibition at Manchester, 1857

Exhibited at Burlington House, 1871 and 1892 (318)

CARLO CRIVELLI.

- 59 THE ENTOMBMENT

17 in. by 45 in.—panel

Exhibited at Burlington House, 1871 (314)



CARLO DOLCI.

60 HEAD OF THE VIRGIN, in a blue drapery, her hands clasped

"Carlo Dolci not only dedicated his pencil to the Virgin (as Tartini did his violin to St. Anthony of Padua), but made a solemn vow never to paint any but sacred subjects. His Madonnas, however, were all portraits of Maria Madelina Balducci. Carlo Dolce was a member of the Compagnia di San Benedetto, a very rigid congregation. He was the victim, says Balducci, of a pertinacious melancholy, which at times made it impossible to obtain a word from him; all his answers were signs. On the day of his wedding, when the company were met for the ceremony, he was nowhere to be found. At last he was discovered in the Church of the Annunziata, prostrate on the steps of the great altar before a crucifix."—LADY MORGAN.

32 in. by $25\frac{3}{4}$ in.—oval

From Stowe

Engraved by Cooper

SASSO FERRATO.

61 THE VIRGIN AND CHILD

$39\frac{1}{2}$ in. by 29 in.

Exhibited at Burlington House, 1871

FRANCESCO FRANCA, 1450-1518.

62 THE MADONNA AND CHILD WITH ST. JOSEPH.

"This beautiful picture is a perfect specimen of that refined and melancholy sentiment peculiar to this master, and exhibits at the same time great warmth and transparency of colour. It belongs to Francia's middle period."—DR. WAAGEN.

25 in. by $18\frac{1}{2}$ in.

Exhibited at the Art Treasures Exhibition at Manchester,
1857

FRANCESCO FRANCIA.

- 63 THE VIRGIN AND CHILD. The Virgin, depicted three-quarter length, and seated, holds the Infant Saviour on her lap, and grasps his left hand, which holds a bird: a landscape in the background

26 in. by 20 in.—panel 1871 (39)
Exhibited at Burlington House, 1892

GAROFALO.

- 64 A GRECIAN SACRIFICE

51 in. by 74 in.
From the Salamanca Sale
Exhibited at Burlington House, 1871 (373)

GIORGIONE.

- 65 SOUPER VENITIEN: nine persons are grouped round a table; the feast is nearly over, and the guests are becoming animated: one man, dressed as a soldier, is beating the drum, while another, whom tradition says is Giorgione himself, is playing the flute

52 in. by 70 in.
From the Collection of the Abbé Celotti of Florence, when the picture was entitled "Un Festin Profane"
From the San Donato Sale, 1870

GIORGIONE.

- 66 THE GOLDEN AGE

36 in. by 58½ in.
Exhibited at Burlington House, 1871 (332). Tiltan
From the Collection of Alex. Barker, Esq.





GIOTTO, 1276—1336.

67 THE LAST SUPPER

"In the rarity of all genuine pictures by this head of the Italian School of the 14th century, a specimen which not only agrees in every respect with the few attested works of this master but is distinguished by originality of composition, animation of motive and excellence of preservation, may be considered as a great prize."—Dr. WAAGEN.

From the Bisenzio Collection

Exhibited at the Art Treasures Exhibition at Manchester, 1857

Exhibited at Burlington House, 1871 and 1892

See Illustration

GIOTTO.

68 THE DECAPITATION OF A SAINT

16 in. by 26 in.—panel *ex. Bisenzio, Rome*

Exhibited at Burlington House, 1871 (322)

FILIPPINO LIPPI.

69 PORTRAIT OF LA SIMONETTA, in crimson and white dress, with pearls and veil: the arms of the Sodenni family are emblazoned on the background.

La Simonetta is thus described by Vasari:—"Una giovine e bella donna di collo notabilmente lungo."

Dr. Waagen attributes this portrait to Pollajuolo, and confirms this opinion in his supplement: but it is generally considered that the treatment agrees entirely with that of Filippino Lippi.

20 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.

From the Collection of Mr. Rogers

From the Davenport Bromley, and the Alexander Barker Collections

See Illustration

BERNARDINO LUINI.

70 A LADY, AS VENUS

40 in. by 57 in.

Exhibited at Burlington House, 1871 (322)

ANDREA MANTEGNA.

- 71 FOUR SUBJECTS FROM THE LIFE OF CHRIST. Illustrations in gold colours from a missal.

13½ in. by 31½ in.

Exhibited at Burlington House, 1871 (325)

Exhibited at The Art Treasures' Exhibition, Manchester, 1857

See Illustration

PALMA VECCHIO.

- 72 THE MADONNA AND CHILD seated in a landscape, attended by St. Elizabeth and St. John and St. Catherine.

29 in. by 47 in.

Exhibited at Burlington House, 1871 (335) [Manfrinelli]

From the Collection of Alex. Barker, Esq., 1874

See Illustration

PALMA VECCHIO.

- 73 THE HOLY FAMILY, with St. Catherine and Saints.

29 in. by 47 in.

Exhibited at Burlington House, 1871 (329)

From the Collection of Alexander Barker, Esq., 1874

See Illustration

BALDASSARE PERUZZI.

- 74 THE ADORATION OF THE SHEPHERDS

129 in. by 69 in.

Attributed by Dr. Waagen to Prospero Fontana

From the Fesch Collection

Exhibited at Manchester, 1857

Exhibited at Burlington House, 1871 (363)

PINTURICCHIO.

- 75 A PAIR OF OBLONG PANELS, with St. Augustine, St. Ambrose, and other Saints

11 in. by 17¾ in.

185. [?]

See William Fesch sale, 23 March 1912

See H. B. [?]



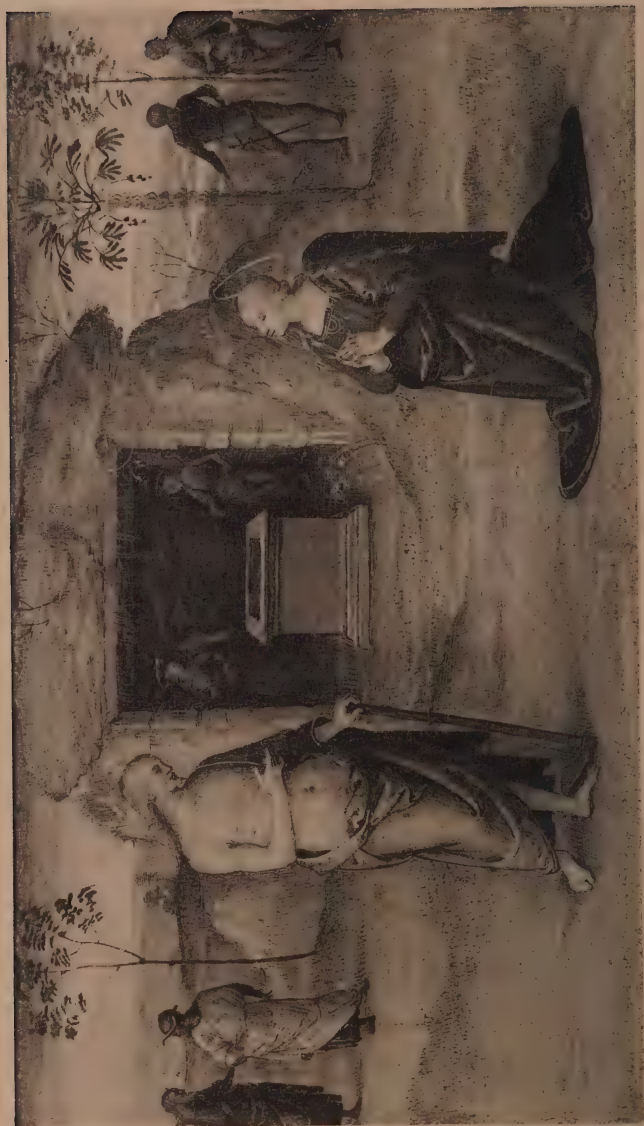
11













PIETRO PERUGINO, 1446-1524.

76 THE NATIVITY

10½ in. by 18 in.

720 gr. Demand - Arch

77 THE BAPTISM

10½ in. by 18 in.

900 gr. do.

} Chicago
Thompson Coll.

78 THE RESURRECTION

10½ in. by 18 in.

240 gr. Agnes. F. A. Smith London
P. M. 1852. 400 gr. 1852

79 NOLI ME TANGERE

10½ in. by 18 in.

1100 gr. Demand - Arch

} Chicago
Thompson Coll.

80 CHRIST AND THE WOMAN OF SAMARIA

An original pen drawing for this composition is in the Oxford University Gallery. It was formerly in the collections of Ottley, Robert Udney, and Sir Thomas Lawrence. Engraved by Fisher, No. 2, in "Seventy Facsimiles," Oxford, 1852. It is No. 116 of the Gallery Catalogue.

10½ in. by 18 in.

*Purchased from the late Alexander Barker, Esq.**Exhibited at the British Institution, 1852*

Exhibited at the Art Treasures Exhibition at Manchester,
1857

*Exhibited at Burlington House, 1871 and 1892.**See Illustrations*

THE ABOVE FIVE PICTURES ARE A SERIES FORMING THE PREDILLA OF
AN ALTAR.

RAPHAEL, 1483-1520.

- 81 THE CRUCIFIXION: angels hover above in the air, St. John and the Virgin stand on each side, St. Jerome and the Magdalene kneel in front. On Panel inscribed:

"RAPHAEL, VRBINAS, P."

"Raphael peignit ce tableau pour la chapelle de la famille Gavin ou Gavari, dans l'église des Dominicains à Città di Castello, et, selon toute apparence vers l'année 1500. Cette peinture resta pendant près de trois siècles à la même place, jusqu'à ce qu'un Français l'eût achetée, moyennant la somme de 4000 scudi et en échange d'une mauvaise copie, qui occupe aujourd'hui la place de l'original.

Le Prince de Canino acquit l'original pour 10,000 scudi romains à la Vente du Cardinal Fesch, et le revendit en 1847 avec d'autres tableaux à lord Ward. Ce tableau, en général bien conservé, a été fait d'après ceux du Perugin; il est tellement dans la Manière de ce maître, qu'on y remarque seulement quelques parties qui par la faiblesse du dessin et du modelé, trahissent un peintre encore jeune et inexperimenté; mais la génie de Raphael se révèle déjà dans la beauté des têtes et surtout dans celle de la Madeleine * * * * Cette peinture n'avait jamais été gravée, avant que nous en eussions donné dans l'édition allemande de notre livre une gravure faite par L. Gruner."

102 in. by 65 in.

From the Fesch Collection at Rome

Painted before he had attained his 17th year in 1500, for the Dominican Church at Citta di Castello, in the Chapel of the Gavari family

Described by Dr. Waagen

Exhibited at the Art Treasures Exhibition at Manchester, 1857

Exhibited at Burlington House, 1871 and 1892

Passavant; Vie de Raphael, Vol. II., No. 6

Engraved by L. Gruner for the above work

See Illustration



RAPHAEL.

82 LA VIERGE À LA LEGENDE; OR, LA VIERGE DE NOVAR

Extract from "A Review of the Lives and Works of some of the most eminent Painters," by Monsieur C. J. Nieuwenhuys, published in 1834:—

"It would be difficult to name a second picture by this painter to compare with the present. It bears more resemblance to the beautiful works of Raffaele than to any other of Giulio-Romano, and no doubt the hand of Raffaele took a considerable part in the execution of this excellent work; for the head of the Virgin is after the same model which the latter has introduced in his most important works. The Virgin is seated—a veil thrown over her head falls on her shoulders, and the drapery over her knees is of a beautiful blue. She supports her child standing on a cushion, having in his little hands the end of a scroll on which the words 'Ecce Agnus Dei' are easily deciphered. St. John is holding the other end of the paper about which they are disputing, and the Virgin with a sweet expression seems to invite him to yield to the infant Jesus. At a distance, under an obscure portico, is seen St. Joseph with a lighted lantern in one hand, with the other he is leading the ass which is to aid their flight into Egypt. It is impossible, justly, to describe the beauties of this picture, which must be considered one of the finest of its kind, not only as regards the pure and elevated character of the design, but also from the beauty of the pencilling—qualities that have always been so much admired in this great school."

The celebrated work engraved by Forster

31½ in. by 23½ in.

It is believed to have belonged to Charles I., and was formerly in the collection of Lord Gwydir, when it was ascribed to Giulio Romano

There exists in the Bibliothèque Nationale at Paris an etching by Guido of the composition, entitled from Raffaele

From the Novar Collection

RAPHAEL, 1483—1520.

83 THREE FULL-LENGTH FIGURES OF SAINTS

Each 14 in. by 5 in.

Each 14 in. by 5 in.

Blondin, son of Seckley

r. 100 Capin House

St. George, Catherine, and Anthony

RA. 1402 (28)

St. George, Catherine, and Anthony

St. George, Catherine, and Anthony

Barley (1847). 1000 Long Street

5588

d

? Spagne RAPHAEL.

84 THREE FULL-LENGTH FIGURES OF SAINTS

14 in. by 5 in.

SS. Louis, Mary Magdalene & St. Peter
della Bianca

From the Bisenzio Collection

Described by Dr. Waagen and ascribed by him to Lo
Spagna (Giovanni Spagnuolo)Exhibited at the Art Treasures Exhibition, at Manchester,
1857

Exhibited at Burlington House, 1871 (316) & (320)

Acq. cat. S.F.B. New York 18 May
1972 (66)

SALVATOR ROSA.

85 THE FINDING OF MOSES: on the bank of a river the
daughter of Pharaoh is seated with arms extended to
receive the infant: a cascade falls through rocks on the
right, which are surmounted by trees: in the distance
the rocky shore is brilliantly lighted by effect of sunshine,
which extends its influence over the whole subject.

79 in. by 48 in.

48 x 79

From the Colonna Palace

Brought to England by William Young Ottley, Esq., and
sold in his Sale May, 1801, for 1,500 guineas, and
bought by Lord Temple. Companion to the celebrated
picture in the National Gallery - ? No.From Stowe: bought by the Duke of Buckingham from the
Orleans Gallery for £2,500.—See Lady Morgan's *Life*
of *Salvator Rosa*, Vol. II., p. 368Exhibited at the Art Treasures Exhibition, Manchester,
1857

Exhibited at Burlington House, 1871 (409)

Ph

1972.10

16. Goodhart

Leander J.

McCormick, Chicago

Leander McCormick

Goodhart, N.Y.

W. L. Schindler 1949

(Stowe sale, 18 Sep.
1848 (434) W.James J. (1 March
1850.)



ANDREA DEL SARTO.

86 THE HOLY FAMILY, attended by an angel with a book

66 in. by 50½ in.

Exhibited at Burlington House, 1871 (444)

ANDREA DEL SARTO.

87. "PIETA:" the Madonna and two angels mourning over the body of Christ.

38½ in. by 51½ in.

Described by Dr. Waagen, in "Art Treasures in Great Britain"

From the Novar Collection

See Illustration

TINTORETTO.

88 ADAM AND EVE. Eve is seated under the shadow of the Forbidden Tree, and has just plucked the fruit which she is offering to Adam, who is lying beside her.

The Abbé Celotti wrote of this picture in 1838: "Tout le monde sait que l'Eve de ce tableau du Paradis terrestre n'était autre que la favorite de Tintoret; mais comme la paix ne régnait pas toujours entre eux, il la plaçait dans ses tableaux, tantôt dans le Paradis, tantôt en enfer; c'est dans une des phases de concorde que l'artiste a profité de la condescendance de son beau modèle."

45 in. by 38½ in.

This picture belonged to the family of the Marquis Orlandini of Florence

From the San Donato Sale, 1870

TITIAN.

89 A MOTHER AND CHILD

29½ in. by 24½ in.

Exhibited at Burlington House, 1871 (331)

TITIAN.

90 VENUS SLEEPING

21½ in. by 35 in.

PERINO DEL VAGA.

91 THE NATIVITY

"The Child on the ground, adored by the Virgin, a female Saint, the Baptist; behind, St. Sebastian and three other male Saints: above, the Almighty supported by infant angels. Full length figures, life size. A work of great power of colour and beauty in the heads."—DR. WAAGEN.

107 in. by 86 in.

*Inscribed and dated 1534**Exhibited at the Manchester Art Treasures Exhibition, 1857**Exhibited at Burlington House, 1871 (361)*

FINIS.

Other Dudley sales.

- (1). Anon. 3 May 1884.
- (2) 16 June 1900
- (3) Viscount Ednam sale 19 Jul 1929 lbs 42-46
- (4) 9 May 1947 lbs. 54 - 71
- (5) Anon. 13 Jul 1923 lbs. 128/129 (Gaimbough and Claude.)
- (6) Viscount Ednam 26 June 1925 (69) (Bronzine)
- (7) Viscount Ednam 17 July 1925

Wagyn II. 229 lists a number of Italian primitives which are not in any of these sales: cf. also IV. 102

Private Sales.

- (1). 1884 Berlin Lt. the Angelico Paradise (60A.)
- (2) 1885 Due d'Annam Lt. the Raphael Three Graces
- (3) 1886 NG. Lt. the Ercole Robusti (1217)
- (4) 1887 Berlin Lt. the Velasquez (413E) + Fra Angelico
- (5) 1886 Bouffon Lt. the Rembrandt - E. Swalmius (Anthony)
- (6) — Six Murillo Prodigalson pictures, sold to Li Alfred Bell
- (7) — Five or Six Greuges sold privately to Lord Beasted (q/w
this sale: they remained at Dudley House for some time)

Not traced - R.A. 1871. nos. 340 (Wouverman) 349
(Gaspard). 385 (Reynolds) 388 (Murillo) 393 (Greuge)

See The Times, 23/vi/1892 for W. Roberts' article.

ICAP 84-D 23770

Also 6 pictures - 22 May 1886

57 pictures - 16 June 1900.

